MII Playback

Monthly Newsletter

February 1995

Volume 5, Number 2

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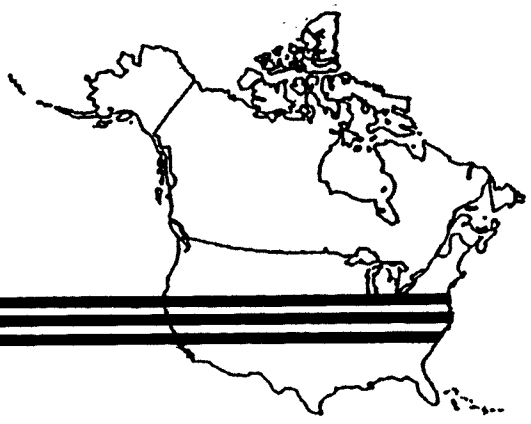

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MII Playback is a monthly newsletter published by the MII Users Association for the benefit of the members.

Executive Director David R. Gardy

Publications Editor Jonathan Trenn

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The MII Users Association can be contacted at:
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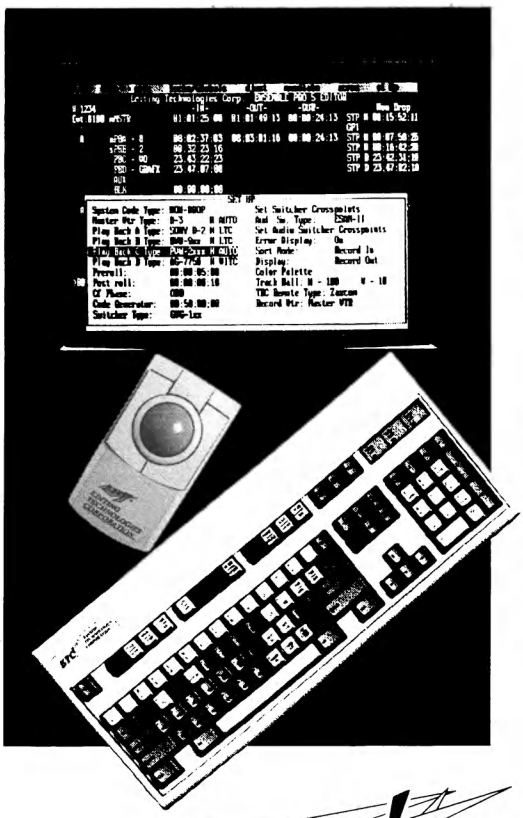

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The Decision to Go With D-3

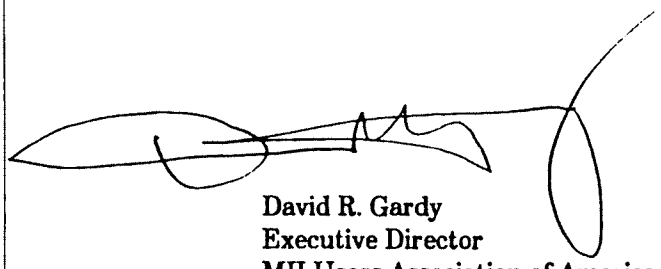
...and News that Continued Strong MII Sales may lead to a New MII Product offering at NAB '95...

In past columns and technical articles throughout this publication, we have often wrestled with the dilemma involved in moving a facility down the digital path. We have had advocates with many viewpoints go through the pros and cons. Always there's the question, "Should we wait until the non-linear systems can really do the job or invest in a digital tape format now?" This has perplexed many of our members and we've tried to offer perspective and views on integrating MII with various upgrade options. We've offered articles on our own experience with the AVID at Gardy McGrath.

Last week, we took the D-3 plunge. We installed a complete A/B Roll editing system complete with (3) AJ-D350 VTR's, an AS-D700 digital switcher, an AT-H1905D broadcast monitor and a complete field package that includes an AQ-11D camera and AJ-D320 field recorder. There. Now we're digital start to finish, and as soon as my eager sales force started the fax lines humming with press releases to enthusiastic clients the question came back..."What made ya do it?'

Well, amidst all the benefits of multi-layering graphic animation potential, and every other uncompressed digital advantage D-3 offers to a full-service facility, the business owner must always ask the question, "...Will I be able to amortize this investment before the next wave of digital technology hits?" Perhaps the most lucid response came back from, not a salesman, but rather Panasonic engineer Tony "tell it like it is" Sangiovanni. In his words, "Look, dude remember that is uncompressed! Even after you retire it, you couldn't ask for a better digital storage and imaging archival system." He was right. How many times have we all used tape back-ups for our computer system? In this age of "imagery overload" an uncompressed digital tape machine is a great complement to any nonlinear suite, now and in the future. With this knowledge, and the confidence gained from seeing the flexibility that D-3 offered our staff at every step in the creative process, (especially when integrating with MII), we made the move. (By the way, Panasonic is offering some package plans that are easier on your wallet). So, we'll be sure to keep all posted on the MII/D3 facility marriage we've undertaken in future technical articles in this publication.

And, yes, there is a rumor of a new MII product offering at NAB. Hopefully we'll be able to "leak it out" in the neXt issue , prior to the show. Stay tuned.....



David R. Gardy
Executive Director
MII Users Association of America

The Association needs your 1994-1995 membership dues!!!!

This form and a $25.00 fee are required to continue membership in the association and receive this monthly newsletter. Please don't hesitate. **(Thanks to the many who have already sent in their membership fees!)** We have tried to make this form as simple as possible. Please take take the time to fill it out now. We would appreciate it if you would take a few extra minutes to provide the information in the "optional" section so that we may better serve the association. This form and your $25.00 dues must be returned *immediately*. ***Make checks payable to the MII Users Association of America.*** **Return to: MII Users Association of America, c/o Gardy-**

Membership Registration Form

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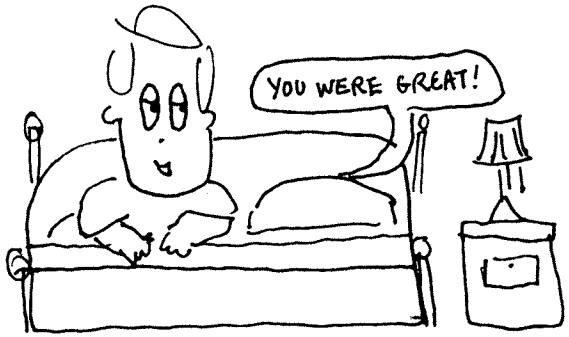
MII MAN

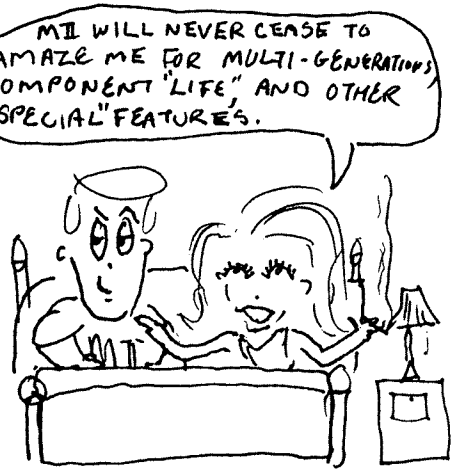
by Dave Gardy

WHEN WE LEFT OUR STORY, BETA BABE CUT THE CIRCUIT BREAKER OFF AT S-CORP IN AN ATTEMPT TO SAVE OUR HERO'S LIFE AS BETA BOY TRIED TO "LOBOTOMIZE" MII MAN WITH THE MASTER BRAIN DEGAUSSER. OUR HERO NOW AWAKES AFTER THE ORDEAL, TO FIND HIMSELF IN A VEGAS HOTEL SUITE

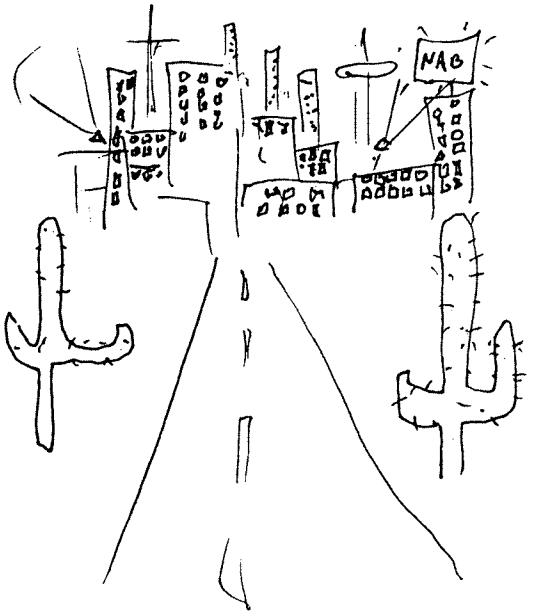
OUR HERO IS STARTLED TO FIND HE'S NOT ALONE.....



THERE SHE WAS... BETA BABE...



SO THERE WE STAND AT THE SPECTACLE IN THE SAND,
NO MII MAN AT NAB? WILL HE SUCUMB TO THE S-CORP SIREN'S SEDUCTION?.....



STAY TUNED....

News Brief

Gardy McGrath's 3-D State-of-the-Art Virtual Reality Video Turns Heads at COMNET '95

New V-Rex 2000 3-D Projector Displays Gardy McGrath' s "Virtual Reality" Animation to Simulate Information Flow Through Communications Network as Excited COMNET '95 Attendees Look-On

Reston, VA -- Gardy McGrath International, a full service MII television and video production facility in Reston, VA recently produced a unique 3-D "virtual reality" presentation that highlighted IDG World Expo's COMNET '95 LIVENET Global Enterprise Network. The presentation, produced at one of GMG's A-B roll MII suites, was displayed to hundreds of onlookers on the COMNET show floor at the Washington, DC Convention Center. Entitled "Visual Reality, Inc.", portrayed the "virtual" corporation featured at the LIVENET booth. Stereoscopic 3-D animation, transfered to MII, was used to transit the network information paths between each of five departments of the corporation. With the aid of specially polarized glasses, viewers were taken on a wild 3-D ride through multiplexers, switching components, wireless bridges, and host of other high-tech communications devices along LIVENET's information highway.

"Our graphic artists really had fun with this one," commented Dave Gardy, President of Gardy McGrath. "After designing and rendering their interpretation of information flowing through the system using Lightwave 3-D software, they were able to stereoscopically 'smux' a duplicate image that creates the depth of field needed for true 3-D." A personal animation recorder was used to lay the graphics from the animation to an MII portable deck. Gardy added that he first became aware of the V-REX projection technology (developed by Reveo Corporation of Hawthorne, N.Y.) while producing a video that featured Star Wars technology transfer applications in commercial markets. "When the V-Rex projector was available for presentation applications, we purchased one immediately. It's a great medium for projecting our animation work, especially at trade shows, where our clients love the interest it generates."

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MII Users Association members who don't meet those shipment volumes can still benefit from Airborne's Member Program, paying only $9.25 for standard Air Express Letter delivery. Both the $8.75 and $9.25 rates include *free pick-up and next morning delivery* from most locations. Discounted international shipping is also available.

Additionally, members save even more when they deposit their shipments in an Airborne Drop Box, paying $7.50 for an 8oz. Overnight Letter Express.

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We urge you to take advantage of this program. There are no enrollment fees of contracts to sign. Just one easy call to 1 **(800) MEMBERS** or Fax to **(703) 461-5222** from you will ensure quick delivery of your Airborne Starter Kit.

We will update the Association next month to the finalized details. So stay tuned for more information!

MII Job Shop

Position Wanted
Sales representative for an A/V Equipment Manufacturer. Thirteen years experience as an Audio/visual Specialist with a large corporation

Experienced On-line MII Editor, preferably PALTEX and IMPACT DVE expertise, must be willing to relocate to the Washington, DC area, salary commensurate with experience. Ref. #9202A

Experienced Amiga Graphic Artist, 2-D and 3-D capability, familiarity with MII desired, must be willing to relocate to the Washington, DC area, salary commensurate with experience. Ref. #9202B

Send resumes and sample tapes to the Association. Please state which position you are interested in.

Technician, Experienced and entry level positions available. AA in Electronics required. Work on Broadcast MII video tape machines and camera. Some transmitter work. Drug screen required. WHAG-TV is a small market NBC affiliate. We affer a comprehensive benefit package, including 401K and section 125 plans. Send resume and salary requirements to personnel, WHAG-TV, Dept. M, 13 East Washington Street, Hagerstown, MD 21740. No phone calls. EOE.

Association Membership

If you are not currently a member of the MII Users Association of America and are interested in joining. Please fax or mail us the following information: company name, contact persons name, mailing address, phone and fax numbers (if available), if you do or do not have MII and which machines (make & model) you have. We may be contacted at:
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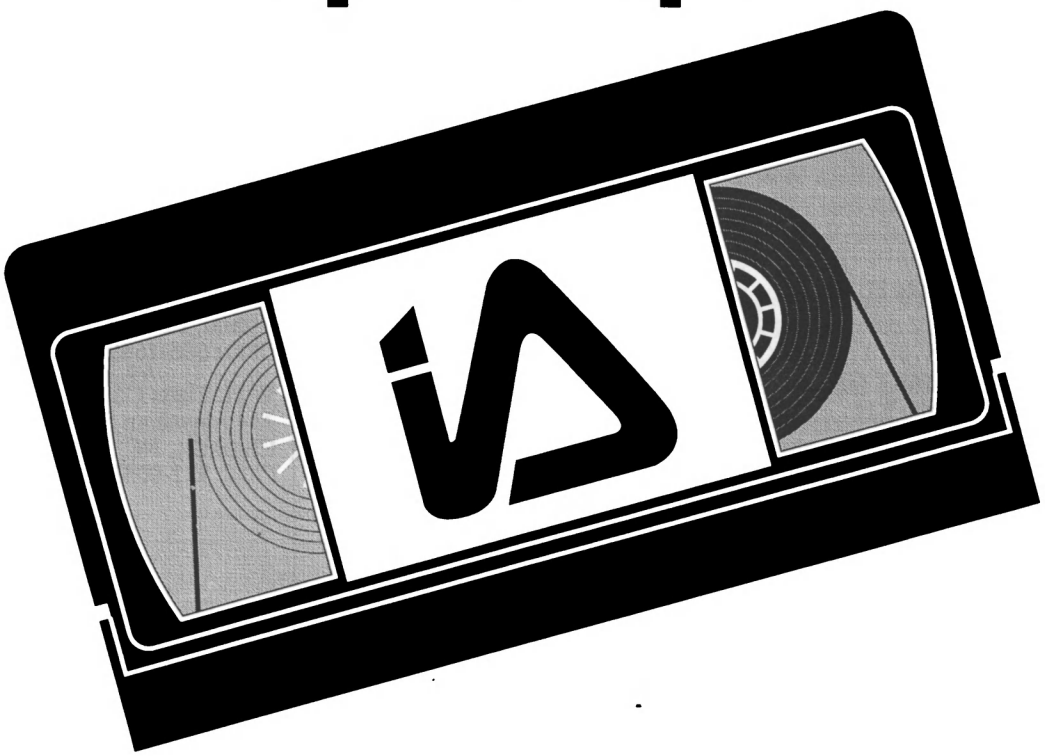

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(708) 279-1276

Cinequipt St Paul, MN
(612) 646-1780

Creative Visual 10135 J St.,
Omaha, NE 68127
800-547-4184, ask for Larry.

Curtis Inc. Charlotte, NC
800-733-2878

Curtis Inc. Cincinatti, OH 45202
800-733-2878

ECI Dallas, TX
800-880-9400

Elite Video Production
Brooklyn, NY (718) 627-0499

Global Vision Reisterstown, MD
(301) 356-6715

Group Video Productions
Sacramento, CA
1-800-748-4982

HAVE, Inc. Hudson, NY
(518) 828-2000

Industrial Audio Video
Houston, TX
(713) 535-2375

Industrial Communications
Birmingham, AL
(205) 942-0132

International Video Center
2528 Edgehill Rd
Cleveland Heights, OH 44106
(216) 321-1440

Juntunen Video Minneapolis, MN
(612) 341-3348, Mike Vinup

MagneTech Ft. Lauderdale, FL
800-683-DUPE

Majestic Video Burbank, CA
(818) 843-1806, Cliff Sawyer

Master Images Video Duplication, Inc. Wheeling, IL
(708) 541-4440

Media Concepts St. Petersburg, FL
(813) 321-2122, 800-330-3873

Multi-Magnetics Denver, CO
(303) 825-7768

Network Video Services
Alexandria, VA
800-289-DUBS (3827)

Park Avenue Productions
Richmond, VA
(804) 346-3232

Preston Trucking Preston, MD
(410) 673-2930

Pro Line Video Austin, TX
(512) 837-2000 x30

Quinn Productions
Winston-Salem, NC
(919) 768-2746

Sign Media, Inc. Burtonsville, MD
(301) 421-0268

Shooby-Dooby Duping Orange, CA
(714) 744-4041, Terrence West

Televent Video Services
Oak Park, IL
(708) 383-5588

USF&G Corporation
Baltimore, MD
(410) 578-2916, Steve Kuhn

Vaughn Communications:
Minneapolis, MN 800-323-0281
Creve Coeur, MO (314) 576-6804
Phoenix, AZ 800-228-7609
Milwaukee, WI (414) 276-6511
Tampa, FL 800-252-7564
New York, NY (212) 447-1038
Portland, OR 800-772-2251
Atlanta, GA 800-966-0859
Irvine, CA 800-228-7609

Video Duplication Atlanta, GA 800-235-9732

Video Duplication Services Columbus, OH 800-289-4301
Dayton, OH (513) 294-5883
Cleveland, OH (216) 741-3827
Youngstown, OH (216) 792-3827
Detroit (Troy), MI (810)680-9100

Video Management Systems
Indianapolis, IN
((317) 639-6163

Video on Location
Rockville, MD
(301) 984-5823

Videoland Lacey, WA
(206) 491-1332

Video Now 610 S. Central Ave.
Kent, WA
(206) 852-1186

VideoPlay Industries Rockville, CT
(203) 875-5211

Video Proofs Rohnert Park, CA
(707) 586-0383

Video Replay Chicago, IL
(312) 467-0425

Video Techniques, Inc., Bradenton, FL
(813) 746-4949

Video Transfer Rockville, MD (301) 881-0270

Vidicomp Distributors
Houston, TX
(713) 694-6400

VIP Duplication 2908 Cameron St.,
Suite-B, Monroe, LA 71201
(318) 322-8222, Phillip Nelson

VU Video Denver , CO
800-637-4336, Eric Wheeler
Wilderness Productions
S. Lake Tahoe, CA
800-874-7488, in CA (916) 577-3008

WGVU/WGVK-TV
Grand Rapids, MI
(616) 771-6666, TDD 800-748-0488

WPSD-TV Paducah, KY
(502) 442-8214, Bob Fesmire

Your Video Productions
Costa Mesa, CA
(714) 645-9687

Canadian Duplicators:

Agincourt Productions
Richmond Hill, Ontario
(416) 886-8273

Inter-cite Video Montreal, Quebec
(514) 342-4545

Lynx Video Production Toronto, ON
(416) 516-0270, Jim Blake

Marine Video 1955 Wylie St.
Vancouver, B.C. V5Y 3N7

If your company isn't listed here, please call 1-800-966-1030. ❑

Monthly Survey Questions

Please Respond! Thank you to those who responded to last month's survey.

Each month, the Users Association will poll users on specific MII issues and publish the results in the next newsletter. The association wants to know which members plan to attend the NAB Convention 10-14 April 1995. We want to meet all MII users who are traveling to Las Vegas, so please take a few minutes to answer these questions and fax/mail the form back to headquarters.

1) Are you planning to attend the National Association of Broadcasters Convention in Las Vegas? ☐ yes ☐no

2) If so, in what hotel are you staying? (Please provide address, phone number, and room number if known.)

_____

_____

3) What dates will you be at the convention/in Las Vegas?

_____

_____

4) Do you plan to attend the MII Users Association meeting that is being held on Tuesday, April 11, at the Riviera Hotel?
☐ yes ☐ no

5) Are you interested in getting a ride to and from the Convention Center and your hotel from the MII Users Shuttle?

6) Ideas/suggestions for the MII Users Association's booth at NAB 1995

_____

_____

_____

It is important for the membership that you respond to these questions, either by mail, phone or fax as soon as possible. Thank you for your input. 24-hour fax line (703) 620-0451 Phone (800) 9661030 or (703) 620-6000.

MII Users Association of America
c/o GMG (International), Inc.
1950 Roland Clarke Place, Suite 100
Reston, VA 22091

Optional
Name
Company

January Monthly Survey Results

Each month, the MII Users Association polls users on specific MII issues and publishes the results in the next newsletter. Last month, we asked who would attend NAB and what they hoped to get out of attending.

Many users displayed a strong interest in attending NAB, one of the largest conventions in the country. Of those that sent responses, 87.5% said that would be attending. Practically every respondee that plans to attend will also be at the MII Users meeting on 11 April, at the Riviera Hotel.

Respondees were happy with the MII booth. I fact many can't wait to see MII man battle Beta Boy for the heart of Beta Babe! Most, however, were concerned about technical issues related to Panasonic. This will be the main focus of their journey to Las Vegas.

Either way, we hope to that all who want to attend do so. And we look forward to seeing you at NAB '95!

Turn Betacam production clients into MII Users!

Betacam/MII or MII/Betacam Transfer!

Now available to the Users Association -- Members at reduced rates!
48 hour turnaround for quantities of up to four tapes (via Federal Express)
for both "S" and "L" size Betacam cassettes.
Services supplied by GMG International at the following rates
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Call 1-800-966-6689 or (703) 620-6000 and ask for Cam Strickland.

Transfers delivered C.O.D. or VISA/Mastercard accepted.

MII Trading Post

Please contact us when the equipment is sold!!!

Equipment Wanted

Wanted: Used MII Tapes. Any length. Contact Jamie Dotson. (800)842-4273. 1/95

Wanted: Panasonic MII Camcorder Model WVF 500 and AU 45 Back-Send cash price and condition. Bob Benson Video Film. (508) 432-1200. 1/95

Wanted: Panasonic AU-550 Field MII editing VCRs. Any condition.
Spare Parts Inventory for AU-550, especially printed circuit boards. Contact Jonathan Meyers at (612) 642 4637. 12/94

Wanted: PC video card that will render *.TGA files at NTSC 720 x 486 resolution or greater. Needs Component or RGB outputs. Call Gary Dansie, Options Inc. (801) 467-7421 11/94.

Wanted: Amiga 2000/2500. Need CPU, will consider some extras-cheap. Also want rear-screen fabric or panel, 4'x6' or larger; Panasonic interfaces for IVES II. Contact Steve Braker at (608) 251-8855.

Wanted: MII player and Sony 5850 recorder. Call Peter at (818) 888-8673.

Wanted: Alamar 1055 and SC 2000's, used or new, Call John Bishop (704) 398-0046.

Wanted: Amiga Computers & related hardware, as well as used working prosumet video equipment. Copperhead Technologies. (518)346-3894.

Equipment for Sale

AU-65H MII Studio Edit Recorder. Dealer demo with full warranty. $8250. **AU-63H MII Studio SLO-MO Edit Recorder.** Dealer demo with full warranty. $8250. Call (800) 451-1425.

KR-M820U Editing Recorder. Has TC Board Installed. $3000. **KR-M800U Electronic Editing Video Color Cassette Recorder.** $2500. Save $500 by purchasing both - pay only $5000. You pay shipping. All sales final, equipment purchased "as is". No warranty available or implied. Since we are a state run facility, all items must go out to bid before sale. Contact Jim Gaar at (816) 235-1096.

JVC KY-15 3 chip camera w/JVC BRS-410 dockable S-VHS deck, a/c adapter/charger. Hard case camera mount plate. $2700. **Back-up BRS-410,** $1200. Buyer pays all shipping. Contact Jody Heurung at (612) 935-0033.

4 Paasonic Au 300 B 'M' Format, 1 Convergence 195 Edit Controller. Contact Don Eckis at (509) 547-0547 2/95

Sony DXC-M3A camera and accessories inlusing case, 2 extra DXC-M3A camera heads, extra DXFM3A/D viewfinder, CMA-8 camera AC adapter. Total package price $3,100. **Sony VO-6800** field deck w/ case, $1,400. **Sony VO-6800** field deck w/ case, little used $1,800. **Sony BC-1WA** battery charger w/ four NP1B's, $475. **RCA racks,** (2) 5-1/2 ft., $200ea. **Sony VO-5600 3/4" recorder,** $1,000. **IVC ABR-1A** A/B roll edit controller w/ monitor & printer (sony tape 5), $600. **2 Sony VO-5850** 3/4" editing decks, Sony RM440 controler w/ cables, total package $5,900. **Crosspoint Latch 6119 Switcher,** crosspoint latch 6061 matrix pattern wipe generator, total package $500. **Alta Pyxis** 2 input TBC w/ digital effects generator, $1,900. **Quanta QCG-500** graphic titler w/ 2 drives and camera capture, $3,200. Contact Charlie Weber at (302)764-3400.2/95

Sony BVU 25 Beta Portable with AC. $4000. Call Dave Andrews at (801) 272-3031. 1/95.

AU-63H MII Studio edit recorder. Dealer demo with warranty-$8250. Call (800) 451-1425. 1/95

Panasonic AGA800 w/RS422 cables, $3150. **Panasonic AG7750 w/TC,** $4230. **Panasonic AG 7650 w/TC** $3384. **Hitachi Z One - B w/AG 7450A w/TC,** $11,365. For details, contact Bill at (503) 598-9142. 1/95

Ampex ADO 100, $11,000. For info, call Neil Stewart at (713) 333-1523 or Fax (713) 335-7816. 1/95

Panasonic Supercam AGDP800XL with 14x Lens, Case, Tripod Plate, 2-Anton Batteries & Charger, $7570. **Panasonic AGDS840 Source VCP with Digital Slo-Motion.** $4360. **Shure M267 Microphone Field Production Mixer,** $380. **Mackie CR1604 16x2 Audio Mixer,** $725. **Eiki LC5200 Data Video Projector,** connects direct to computer, $7550. Call Greg at (607) 687-0545. 1/95

MII Studio Recorder/Player, JVC KRM 800u, used at authorized repair shop, fully tested, brand new head, $2950 or best offer. Call Tom Miller at (406) 222-6733.1/95

Sony 3000 Chip Camera, Case, Tripod Plate, Cable for U-Matic Recorders, Porterbrace Rain Cover. Well maintained, excellent condition Futron 12x Lense. $2850 Bob Benson Video Film (508) 432-1200. 1/95

Panasonic MII AU-62H Deck, $3,965.00. **Two Panasonic MII AUW33HP Decks** $4720.00/ each. **Panasonic GP-KS152 Micro Camera System,** $1,670.00. **Turtle Beach 56K Digital Recording System,** $917.00. Alesis ADAT 8 track digital recording system, 1,940.00. **Alesis A1-1 AES-EBU,** $565.00. **Alesis BRC Remote Control,** $1,078. **Hafler Series 9500 amplifier,** $1,160.00. **Millenia Media HV-3 preamp,** $803.00. **Audio-Technica AT4033 microphone,** $377.00. All of the above equipment is in mint condition and is still under warranty. Contact Blair Stackaruk of Double Exposure Ltd., 100-401 King Edward Ave., Ontario, ON, KiN-9C9. Ph (613) 236-6518 Fax (613) 237-4697.12/94

JVC KRM 800U MII recorder/editor, excellent condition w/ new heads. Asking $4,000.00. **V Laser Disc Player** - SONY, MDP 333, plays all CD's $300. **Stereo Mixer**- Roland/Boss, BX-8, 8 channel, "1/4" studio mixer $299. Contact Bill Tucker (518)356-0334 10/94

AU-65 w/ AUF65 $5,000, **AU45H** never used/full warranty $3999 Call for details. Contact Brent (503) 598-9142 10/94

JVC, BR-S611U, S-VHS Recorder with rack mount hardware, 500 hours, like new, $1795. Call Ron at (516) 285-7146 10/94

2-AJ-D350 Panasonic D-3 Recorder, $33,000.ea **1-AJ-D320** Panasonic D-3 Camcorder $25,000. Contact Juan C Carrillo (305) 592-2034 10/94

Panasonic 300 CLE camera w/full studio kit, $3500. **AU-400** MII dockable recorder w/ VT-10 docking adapter for 300CLE camera, $3000. **Panasonic AG-7400 AVHS portable,** $1000. Ite-40 tripod, $500. **Panasonic AU-65's Edit Recorders,** $5000ea. **Panasonic AU-63 slo-mo player** (new head) $6000, **Panasonic AG-7750 SVHS Edit recorder** w/TC, $4000. Call Vin Sisson at (216) 527-2182 11/94

FOR.A CVM 400 6-input component switcher, 2yrs. old $10,000. Sony VO-8800 3/4" field recorder w/TC option, very little use, $2500. Sony VO 4800 3/4" field recorder $750. Chris Turner (318) 325-1544 9/94

Must Sell! AU65H Editing VCR. Like new! New drum has only 150 hours of use. Low "power on" time. 1.5 yrs old. Full documentation and manuals included, $7500 or B/O. contact Bruce Edwards (714) 583-7837. 9/94

Panasonic AU-60 recorder/player, needs playback hds. still records fine, $3,500. **Ampex Ace Micro Editor** w/ joystick monitor & software, $3,225. **TM-90U Color Monitor** 2 channel w/ multi pin RGB input, $200. **JVC BR64000** VHS player/recorder, $100. Contact Dan Hall at Video Management Systems, (317) 841-1212 11/94

Panasonic PTB1010UF 120" Video Projector Sealed New in Box $4,700 ($9,350 Retail) **Panasonic DM7010** Dockable WVF700 and AU410 only 10 hours demo $10,800 ($24,000 Retail). **Panasonic BTM1310Y** Monitor A/B split screen, RGB, pulse cross $1,000 ($2,000 retail). **AU55H demo,** $9,400, **AU65H demo,** $11,200. **AU66H demo,** $14,000. All include Full New Warranty and Shipping! Greg LaDue (607) 687-0545, 9am -6pm, E.S.T.8/94

Panasonic AU-550 studio/field MII editing VCR w/ D.T., VITC & LTC T.C., simple TBC, 4 ch. audio, AC & 12 volt DC power, built-in

serial edit controller for one source, only 50 lbs but rack mountable, $4,995. **AU-50B** CTCM TBC for use with AU-500, 520, & 550 and three JVC KR-M820U MII editing VCR w/ built-in A/B roll edit controller, serial and parallel interface, LTC T.C. board, 4ch audio, Y-C in & out, edit status and T.C. window dub output, excellent condition $4,595. **Panasonic WV-F700M** digital processing 2/3" 3CCD camera (factory demo) docked to used AU-400 MII deck, new V.F. & tripod plate $9,950. **Various lenses** available starting and $695. **Panasonic WV-F200A** ENG camera package w/ MII and Y-C output $2,995. **DSC/Chyron** Illusion 3D DVE loaded $4,295. **Desktop Digital** Video system featuring TAST Video Machine or Pinnacle Alladin w/ TAO editizer. $Call. Wiegand Audio Video Labs. (614) 967-0059 or fax (614) 967-4453.8/94

Hitachi Z31 Cameras (3) excellent cond. w/ complete ENG & studio kits $5000ea. **Hitachi SK70** Cameras (2) Good cond., B/O.**Sony BVU 200** Editing System (3/4), very good condition, $975. **ISI 902 Switcher** very good cond., B/O. **Chyron VP1** character generator w/12 fonts, B/O. **Arvin Echo Slo Mo,** needs work, make offer. **Panasonic WV2150 Cameras** (2) w/ rear control lenses (studio cams), make offer. Contact John Cahill (908) 269-0100 (NJ).11/94

Various MIDI gear (Roland, Yamaha, others) for audio production. (sequencers, synths, sound modules, digital FX, etc.) Contact Pete Schaefers. (503) 267-7120.8/94

Interformat IVES II A/B V2.4C controller, frame accurate, programmable A&V fades, GPI, capstan bump, EDL print & serial, sync & BB gen, LTC gen/read, w/ 3 parallel interfaces, excellent, $1200 450/BO. **IVES II cuts** system, $900. **A/B Box,** $450. **Interfaces** for above: 3JVC, 2 Sony, 1 Panasonic, $95 each. Much **Amiga** stuff! Contact Steve Braker at (608) 251-8855.8/94

O'Conner 50 Fluid head on wooded legs w/ spreaders. Good cond., $1,275. All carry a 30 day warranty. **Ampex ADO-100 DVE,** 3D Option & Upgraded software, $16,000. **Graham Patten 1241 Linear Keyer,** 6 level w/drop shadow, hard/soft keys matte gen., adjustable masks, ext. video GPI and more, $4300, **JVC KM-2000 Switcher,** $1500, **Panasonic WJ-5500A Switcher,** $775, **Matthey Video Delay Line,** o to 320 NS, $225, **Panasonic 3/4" AB roll sys.** w/ 3-AU-700 's, AUA70 controller, AU-J10, good offline system w/manuals & spares, $2,900,Much more, owner retiring. Call for full list. Contact Bob Pooler at (508) 263-7727 (Boxborough, MA).8/94

Panasonic AU-410S, AU-63, AU-65, all approx. 2000 hours, package deal, $15,000. Call Don Atchison at (613) 821-7783 (Ottawa)8/94

JVC KRM800U MII Editing VCR. Low hours, excellent condition. $3,400/BO. Call Alan (610)649-8482.8/94

Alta Centaurus Dual Channel TBC Digital Effects/Stillstore System, $7,500. **DUBNER 5K Character Generator,** $3,500. **Paltex Abner A/B Edit Controller,** $2,500. Contact Mark Johnson at Reel Video Productions. (814) 695-8054 (Hollidaysburg, PA).8/94

JVC KY210B 3 Tube w/ Fujinon 16x1. Hard case, tripod plate in excellent cond. Was used as back-up Cam only. Rated over 700 lines, $2,495. **JVC CR4900U 3/4" Portable** w/ portable case. Exc. cond., $1,000 firm. Contact George at Video Proofs. (707) 586-0383 (Rohnert Park, CA)8/94

AU-63, AU-65, AUF-65, DM7010. Call GerryLevine with B.O. at (508)667-0009.8/94

Panasonic S-VHS Professional Edit Package. AG7750 Edit Recorder w/ time code, AG7650 Source Player w/ time code, AGA770 128 Event edit controller, all interface cables. Demos w/ one year warranty! Only $9750 ($18,410 list). Call (607) 687-0545, 9am-6pm, E.S.T. (Owego, NY).8/94

Newly manfactured Compuvideo waveform monitor/vectorscope, $1429. One year warranty. Call VIZ Tech at (718) 714-9873 (Brooklyn, NY)

Used Amgia Video Toasters, Amiga 2000's, 3000's, & 4000's. Call Bill Tucker, Copperhhead Technologies, at (518) 346-3894 ext. 300. (Schenedtedy, NY).8/94

KRM 800 editor, under 100 hours on new heads, $4,500 or best offer. Call Scott Green at (608) 274-9944.8/94

3 Hitachi Studio Cameras, Model FP-40S, w/ CCU's, cables and ITE tripods. Complete pkg $ 1500, nego. Call (804) 743-1171, ext. 238.8/94

1 Grass Valley VPE-131 Production Editor $8000, **1 AU-63 player,** $8500, **1 AU-62 player** $6000, **1 Ag-1950/AG-A95 VHS Editing Package** $1600, **2 Panasonic WV-F250 cameras w/ENG kits, docking adaptors, lenses & Au 410 docking recorders** $11,000 each, misc. **Brand new MII Tapes:** M90L $46 ea., M60L $30 ea., M30L $20 ea., M10L $10 ea., M20S $15 ea. Call (307)332-9714 10am to 7pm E.S.T.8/94

JVC KR-M820U Edit/Recorder with TC, $3,000.000. Good condition, needs some "tweeking." Heads are good. Call Jim (816) 235-1096 (Kansas City, MO). HURRY!8/94

JVC KRM 800U recorder/editor, excellent condition w/ new heads. Asking $4,000.00. Contact Rick Carr (813) 522-3000 Clearwater, FL).8/94

Facilities/Suites

MII A/B ROLL FULL COMPONENT EDIT SUITE, includes: (1) Panasonic AU-60 MII edit/recorders w/ TC, (1) JVC KR-M820U MII edit/recorder, (1) JVC CR-M850U 3/4 edit/recorder, Paltex Europa Edit Controller 7 status monitor, JVC KM 3000 Seg/switcher, Microtime Genesis Act1 DVE, (1) JVC KM-F250 TBC, Laird 1500 Character Generator, Lenco RGB-Composite Encoder, Panasonic BT M1310Y monitor, Sigma CSG-460 Sync Generator, Sigma SVC-213 Routing Switching, Winstead 5 bay rack mounts. Full Documentation included. $39,000. *May consider pricing out.* All well maintained. Buyer palys all shipping.
S-VHS CUTS SYSTEM w/ A/B roll expandability, includes (2) Jvc BR-S810U edit/recorders, 2 13' system monitors, Paltex Abner parellel idit controller with TC, 9' B7W status monitor, all cables to allow for A/B roll capability. $3,000. Buyer pays all shipping. Contact Jody Heurung at (612) 935-0033.

A/B ROLL EDIT Suite, includes (2) Panasonic AU-65's Edit Recorders, (1) AU-63 slo-mo player, (1) Panasonic AG-7750 SVHS Edit recorder, Alta Pegesus switcher, For-A 3000 3D DVE, Inscriber CG package w/ 486DX2-66 PC, Editing Technologies "CMX style" editor w/ serial control, Tascam 688 midi studio 8-track cassette, audio router and mixer, System wired Y/C, all cables furn., system is working and producing programs daily. Asking $39,000. **Panasonic 300 CLE** camera w/ full studio kit, $3,500. **Panasonic AU-400 MII** dockable recorder w/ VT-10 docking adapter for 300CLE camera, $3000. ITE-40 tripod, $300. Call Vin Sisson at (216) 527-2182 11/94

We're going Digital!! **MII A/B Roll FULL COMPONENT Edit Suite,** includes (1) Panasonic AU-60 MII edit/recorder, (1) JVC KR-M820U MII edit/recorder, (1) JVC KM-F250 TBC, (1) JVC KM 3000 Seg/switcher, Microtime Genesis Act 1 DVE, Laird 1500 Character Generator, Lenco RGB-Composite Color Encoder, Sigma CSG-460 Sync Generator, Sigma SVC-213 Routing Switcher, Monitors, Winstead 5 bay rack mount counsel, cables. Documentation included. System in full working order. $45,000. **BONUS!** *Includes up to 20 hours of System Engineer set-up time if purchased in Mpls/St. Paul Metro Area before February '95. (additional Materials/cables extra).* **S-VHS CUTS SYSTEM w/ A/B roll expandability,** includes (2) JVC BR-S810U edit/recorders, (2) 13" system monitors, Paltex Abner parallel edit controller with TC, 9" B&W status monitor, all cobles to allow for A/B roll capability. $3,000. Buyer pays all ahipping. **JVC KY-15 3 chip camera w/ JVC AU-410 dockable S-VHS** deck, a/c adapter/charger, Hard case, camera mount plate. $2,700. Back-up AU-410, $1200. Buyer pays all shipping. Please contact Jodi at (612) 935-0033 (MN) for details. 11/94.

Tapes

3M New MII Videotapes- Length 10 min./Price $22.25/Quantity 25; 20 min./$25.75/30; 30 min./ $29.69/34; 60 min./$44.49/25
90 min./$66.79/11. All sales final. All sales final, equipment purchased "as is". No warranty available or implied. Since we are a state run facility, all items must go out to bid before sale. Contact Jim Gaar at (816) 235-1096.

MII Rental Facilities

Contact the association if you would like your company added to this listing.

Alpha Video Edina, MN
(612) 896-9898
Complete MII Edit Facilities

AudioVisual Headquarters
Rancho Dominguez, CA
(310) 885-4200 Rent out 3-AU-65's, they have shipping cases.

Avon Productions S. Plainfield, NJ
(908) 756-0643 Studio & Field MII, Cameras, etc.

Avonix Brookfield, WI
800-222-6050
Full line of MII available

Broadcast Video Products
480 Main St Armonk, NY
(914) 273-6649, Jack Miller

Communications Televideo Ltd. (CTL) Silver Spring, MD
(301) 585-6311AU-65, D-3 AJD350 Editor, D-3 AJD310 Camcorder

Cinequipt St Paul, MN
(612) 646-1780 Full line of MII available

Davis Audio Visual Inc Denver, CO
(303) 455-1122

ECI Video Dallas, TX
800-880-9400
AU-63H, AU-65H, WV F700 cam /AU-410 dockable

Metrovonics, Inc. Los Alamitos, CA
(310) 430-3509 Full line of MII available

Professional Desktop Video Systems
Glendale, CA
800-862-7820
Camcorder WV-F700/AU 410

Pro Line Video Austin, TX
(512) 837-2000 x30
Full line of MII available

Video Management Systems
Indianapolis, IN
(317) 639-6163 Sony M7 Cam., AU 500 Portable MII Deck

Video Replay Chicago, IL
(312) 467-0425 AU-66H

Vidicomp Distributors
Houston, TX
(713) 694-6400

WGVU/WGVK-TV
Grand Rapids, MI
(616) 771-6666, TDD 800-748-0488
AU-650, AU-500, AU-400

Canadian Rentals:

Edcom Multimedia
Kitchener, Ontario
N2B 2E1
(519) 578-2260 WV-F500/AU/-45H, AU-W35H

Instructor Aids
Halifax, Nova Scotia
(902) 468-2226 WV-F250/AU45H, AU-W35H

Inter-cite Video Montreal, Quebec
(514) 342-4545
WV-F700/AU-410's, WV-F7000, AU-520S, WV-F500/AU-45H, AU-63H,(2) AU-65H ,(1) AU-W33H, (1)AU-W35H.

Smith Sound Productions
Charlottetown, P.E.I.
(902) 386-2212 WV-F500/AU-45H, Full A/B Roll Edit Suite

VidCom Vancouver, B.C.
(604) 732-9711 WV-F250/AU400 Camcorder, AU-63, AU-65, AU-550❑

MII REPAIR

FASTER, EASIER, BETTER!

If YOU aren't using TENTEL test equipment yet, you're in for a PLEASANT SURPRISE!
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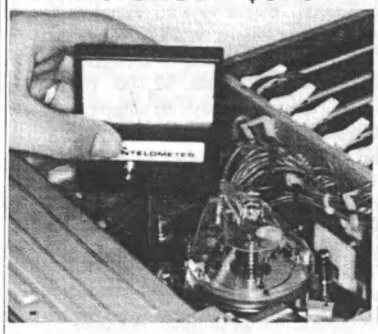

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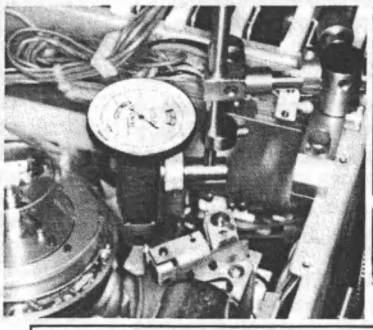

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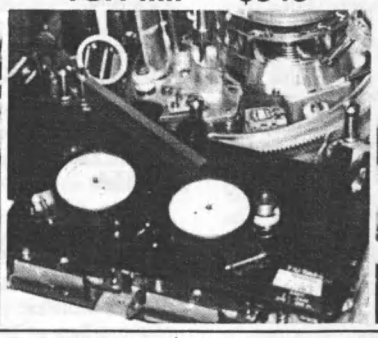

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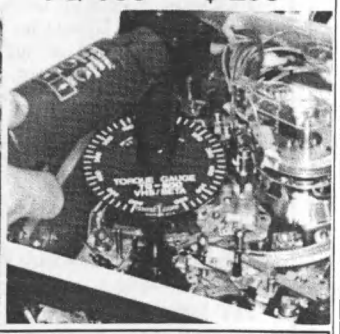

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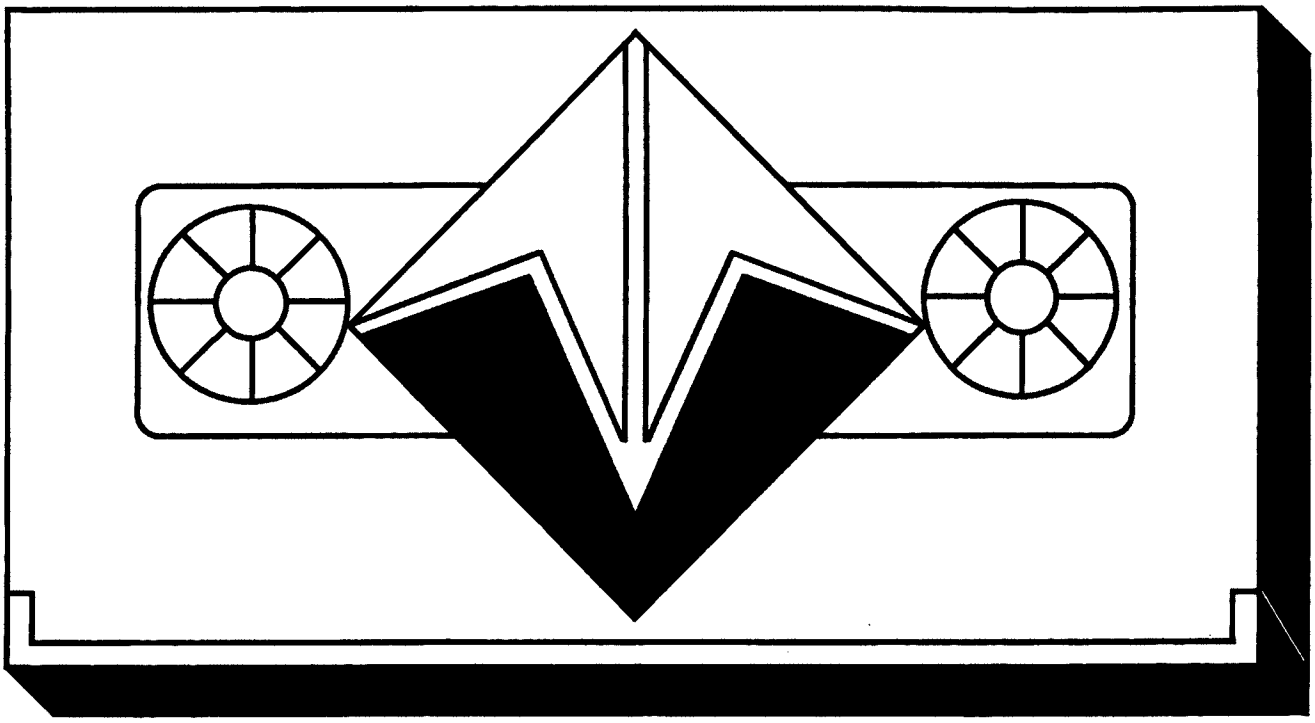

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News from...

Panasonic

Panasonic Delivers Editing for, and by, Video Professionals with SuperDesk, MII PowerDesk

Panasonic Broadcast & Televisions Systems Company is introducing two complete desktop video systems--SuperDesk and MII Power Desk--with recording, special effects, edit control and graphics built-in. Both bundles represent more than 20% in savings over the package elements, if purchased separately.

"SuperDesk and MII Power Desk make desktop video simpler, more powerful and performance-packed, " said Alec Shapiro, General Manager, Marketing. "These are turnkey systems with all the operating convenience offerings, they deliver early generation, uncompressed video."

SuperDesk includes the Panasonic's AG-DS850 S-VHS editing VCR; two AG-DS840 S-VHS players; the WJ-MX50 digital A/V mixer; Videomedia's OZ™-PRO, V-LAN™ Compatible Desktop Video Editing Controller; and Crystal Graphics' TOPAS Professional™ 5.1 3D modeling, rendering animation Package. In the MII PowerDesk package, the AU-W35H MII editing VCR substitutes for the AG-DS850, yielding all the benefits of component video recording; the other package elements are identical.

SuperDesk and MII PowerDesk work with IBM and IBM compatibles (386/436 CPU, MS DOS 3.3, 100 MB Hard Disk, 4MB RAM and Microsoft Windows™). The WJ-MX50 mixer features 287 wipe patterns, digital special effects and two-channel digital frame synchronization. OZ-PRO's industry-standard V-LAN controllers provide frame accurate A/B roll editing control over the A/V mixer and VTRs.

Exceptionally easy to use, OZ incorporates a "Park & Perform" Editing System that handles all numerical calculations of the editing process, allowing the editor to work intuitively, according to what he or she sees and hears. The OZ's PRO-I keyboard features the traditional JOG/SHUTTLE and editing "hot Keys to give the feel of a broadcast editing system.

TOPAS Professional 5.1 is a fully integrated 3-D modeling, rendering and animation package for broadcast-oriented video professionals who want to create stunning 3D graphics and animations for stations IDs, openings, commercials and presentation videos. TOPAS PRO includes such high-end features as rotoscoping, NTSC/PAL color correction, powerful network rendering and frame-by-frame output to the Panasonic VTRs, utilizing Videomedia's TurboTGA for DOS and Windows.

SuperDesk and MII PowerDesk are both available immediately, with suggested retail prices of $27,000 and $31,000, respectively.

MII "W" PoWer Series VTRS Offer Lower-Cost Power of Component Recording

This sixth generation of MII products demonstrates Panasonic's commitment to the full NTSC bandwidth, 1/2-inch analog component videotape recording system. The cost-effective, full-featured product line makes no compromises in specifications and maintains the MII tradition product features, operator convenience and user friendliness.

The AU-W35H MII recorder and AU-W32H MII studio player both feature high-quality pictures, 3 dimensional-type TBC's with full memory for excellent dropout compensation, built-in time code generator and time code reader and freeze picture function for noiseless stills without Auto-Tracking. They also have 4-channel audio output, auto head cleaning mechanism, built TBC level control and tiltable control.

The AU-W33H MII studio player offers all these features plus Auto-Tracking capability for full control of noiseless slow motion and still playback.

All "W" Series VTRs feature 32 times normal search speed (with picture) for ultra-fast searching, and have 16:9 picture compatibility for smooth transitions to wide aspect ratio television production. They also provide composite, component and Y/C inputs/outputs for easy interface to an array production environments.

The suggested list price of the AU-W35H MII recorder is $10,400; the AU-W32H MII studio player, $8,800, and the AU-W##H MII studio player with Auto-Tracking , $ 10,000.

Panasonic Teams With Tektronix to Offer Disked-Based Video Storage

Panasonic Broadcast has joined with Tektronix to promote the sale of Tektronix Profile , a disk-based audio and video storage system in conjunction with both M.A.R.C. Systems and the new, smaller Smart Cart Systems. Tektronix, a prestigious test equipment manufacturer with a long history of television related products, introduced Profile at NAB '94.

Profile is a computer-based system, using bi-directional codec channels in conjunction with hard drives to record and play two independent channels of video and audio--in essence, two virtual VTRs. This means information can be loaded in to Profile simultaneously with playback.

The MII Users Association is Exhibiting at NAB!
Meet MII Man at Booth #11847

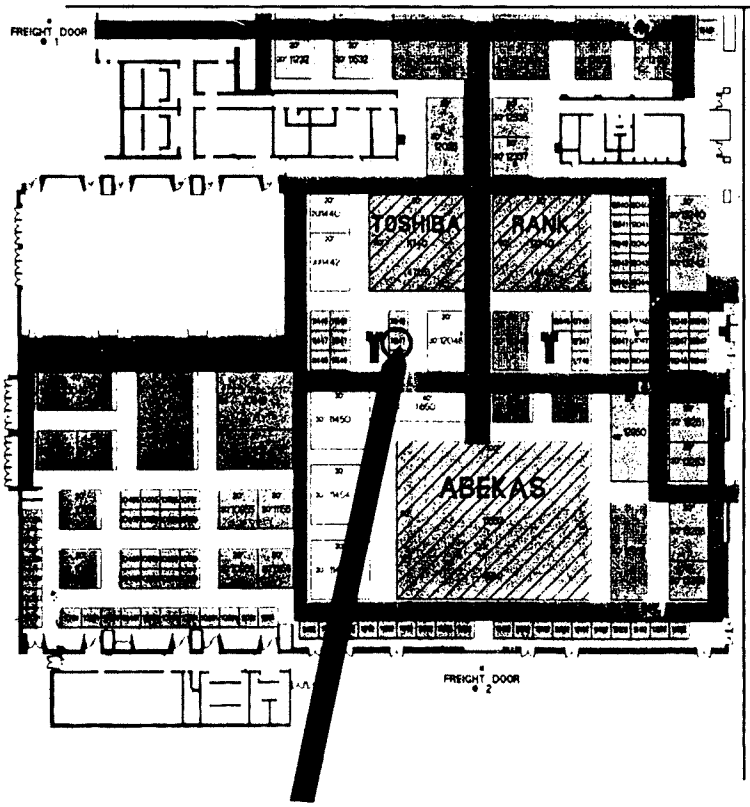
For the fourth consecutive year , the MII Users Association of America will be represented at the National Association of Broadcasters Convention in Las Vegas. The dates of this year's show are 10-13 April. MII Users should come to ***booth #11847 (located in S-2, near the Toshiba exhibit)*** to meet Dave Gardy and Jonathan Trenn from association headquarters.

The Association is holding an ***MII Users Meeting on Tuesday, 11 April in the Riviera Hotel. The meeting will be held from 1:00 to 4:00 in Room D, followed by a reception from 4:00 to 6:00 in Room C.*** This is a geat chance to meet fellow MII Users nationwide, to voice your ideas, opinions, and questions about the MII format or the association, and to meet Panasonic representatives. If there are specific questions/concerns that you would like to have addressed at the meeting, pleas fill out the MII Users Meeting Questionnaire on page 22 of this newsletter. Your voice will be heard even if you are unable to attend.

If you will not be present at the convention or the meeting but would like to direct questions to the association you can call us during the show at the MII booth. We'll announce the booth phone number in the next issue. If for some reason you need to get in touch with the association outside of convention hours, association headquarters representatives are staying at the Riviera Hotel.

Pre-NAB questions or comments? Call Jonathan Trenn at association headquarters at (703) 620-6000 or 1 (800) 966-1030.

MII Users Meeting Schedule Speakers to be Announced in March Issue



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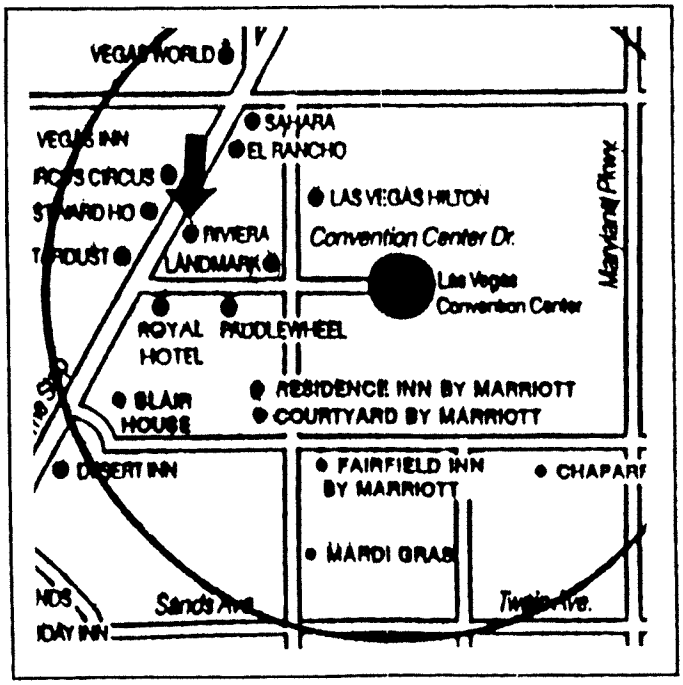

NAB 1995 MII Users Meeting
Questionnaire Form

The MII Users Association NAB Meeting will be held on Tuesday, 11 April at the Riviera Hotel and Casino from 1:00 - 4:00. The hotel is located at 2901 Las Vegas Boulevard South.

This form may be used even if you plan to attend the meeting. However, if you know that your are unable to attend and would to address questions to the Panasonic panel (service, marketing, leasing, etc.), please fax this form to the association no later than Friday, 31 March 1995. If you are planning to attend the meeting, you may drop it off at the MII Users Association booth (#11847) anytime on Monday or Tuesday before 1:00 pm. The booth phone number is (702) . We'll make sure that all submitted questions are addressed during the meeting.

Please specify the area(s) to which your are addressing your questions.

Please ask the following questions for me:

(1)_____

(2)_____

(3)_____

Please return to: MII Users Association of America
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Reston, VA 22091
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Or bring to booth 11847!

Optional:
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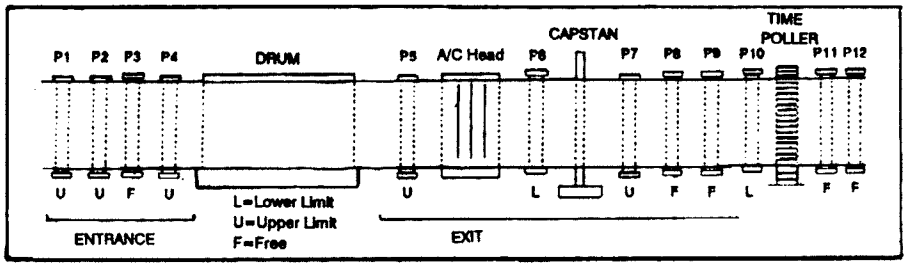
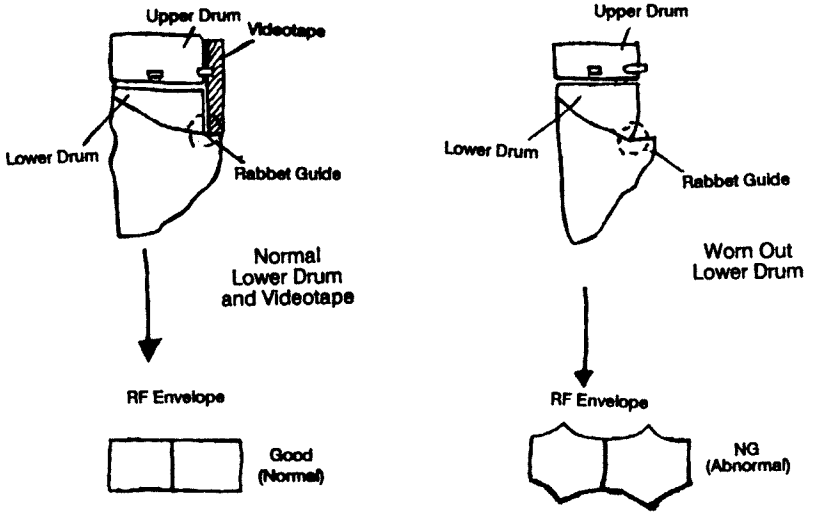
Technical Corner with The MII Dude

During the past month, we have received some MII questions from users, they have been passed along to The MII Dude for his response.

With regard to the AU 620, AU 630, AU 640, AU 650 is there a pattern of posts in the tape path which might fatigue, just enough to cause slight mis-tracking?

Tape Guide Posts are normal wear items that should be replaced when they show signs of wear. Usually when the guides are getting worn, the tape interchange will not change drastically, but instead the tape itself is more susceptible to damage. Tape interchange (tracking) changes when either the lower drum wears, or the tape guide heights are changed. The Illustrations below show the tape path and guide limits (upper, lower, etc.)





The two illustrations of the lower drums show the role of the lower (rabbet) guide in the tape path. Particular attention should be paid to the shape of the rabbet guide a new lower drum's rabbet has a 45° angle to it, but as it wears out, that 45° starts to cut in on itself, as shown in the "worn out lower drum" figure. A last tip on changing tape guide sleeves and/or flanges. If only the sleeve needs changing, do not loosen the hex set screw in the upper flange of the post guide, only remove the flange, replace the sleeve, then replace the original flange and tighten it down. The tape interchange shouldn't become mis-adjusted. If both flange and sleeve need replacement, do so, but only one post at a time, make sure you properly readjust the tape path (RF Envelope) before moving on to another tape guide.

We have AU 650's, I understand that they don't have color framing, is there anything we can do to add color framing to them?

The Panasonic AU 650 and 620 are non-color framing units. There is nothing that can be done to retro fit these units to color frame. There is something that can be done to help in editing. The easiest is to always edit in the component (Y, R-Y, B-Y) mode, because there is no color framing sequence in component (using the CTCM Dub cable). If composite editing is desired, whenever a horizontal shift occurs, trim the edit in point plus or minus 1 frame. The reason this is done is that it takes 4 fields (in NTSC) for the color subcarrier to go thru it's 360° phase sequence. When you're editing and a horizontal shift occurs, this means that the incoming video is 180° out of phase to the video sequence on tape. So by changing the edit point by 1 frame, (1 frame = 2 fields, 90° per field = 180° per frame), the framing sequence will be matched resulting in no shift.

If you have any questions or comments for the MII Dude, please send them to us at: MII Users Association of America, c/o GMG International, 8580 Cinderbed Rd., Suite 1000, Newington, VA 22122 Attn: MII Dude. Or fax them to: (703) 339-0764.

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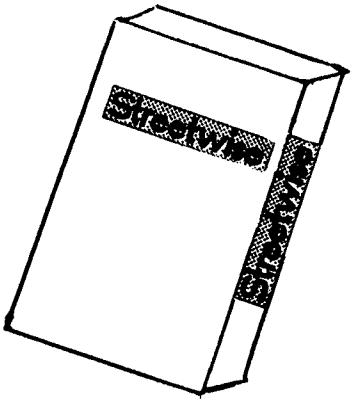

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This month, we introduce guest columnist Mark Kregel, owner of KTS Television & Film in Aberdeen, MD.

MII AND THE NEW TECHNOLOGIES (NONLINEAR): WHERE DO WE STAND

One only has to glance at video trade magazines these days or visit a show such as NAB to catch the current buzz words of our industry. These buzz words are "digital" and "nonlinear" and there is little doubt about it. There is in fact no denying that strong technological changes are taking place within our industry, specifically the integration of desktop computers into video production systems. But as an established MII user, how do I work to incorporate these new technologies into existing production systems and investments? Are the days of tape formats and studio VTRs necessarily over? Well, the fact is that MII has recently posted some of its best sales ever, and there are some very good reasons for this. The role of tape and tape formats may be changing, but tape is certainly not dead. And broadcast formats such as MII and its component analog brother BetacamSP (with close to 100 million tapes in circulation) are certainly not about to be swept under the carpet.

Where does MII stand, and how can it be integrated into the new desktop technologies? In this article, we will develop three specific responses to this. First, nonlinear may be an excellent form of editing, but in basically every nonlinear system currently marketed, a VTR (tape deck) is still required to input and output source and finished video to and from the system. Secondly, nonlinear editing by definition is an edit suite or "post" technology. It goes on the editing side of the production equation. What about acquisition? Can you take your hard drive to the field with you and tie it to your camera? The day may be coming, but for now tape is completely dominant in acquisition, and for cost reasons will likely remain so for years. And finally, accepting that you do actually need a tape format to support your "tapeless" nonlinear editing system, what is the best possible format to choose? Do you choose SVHS and buy into what many nonlinear manufacturers are calling their "off-line" quality systems? Or do you look ahead to the future and choose a broadcast format such as MII that is so rich in signal information that most current nonlinear systems can barely even begin to digest it? It is very likely that as desktop nonlinear systems do finally harness MII and BetacamSP signal quality (in a cost effective package) these combined packages are going to offer a very long maturity, probably well into the next century. In short, as these desktop technologies continue to gel within the industry, it is likely MII will continue record sales as an integration and support format for desktop and nonlinear systems.

Let us give basic working definitions to the terms "desktop" and "nonlinear". Consider the "traditional" A/B roll analog component editing suite of 5 years ago, and the functions of the edit controller, video switcher, audio mixer, DVE, graphics, paint and titler. In general, "desktop video" refers to the ability of modern desktop computer systems to handle these production functions. Like "Grand Central Station", a desktop computer can now process (switch, A/B, title, DVE) all signal flow to and from source and record VTRs or other signal sources. In other words, where you once had a rack mount of equipment and wiring, you now have basically a desktop computer and a cable interface of some form to your VTRs.

Now enter recent advances in computer based "hard drive" storage systems. In the past few years computer based hard drive systems have grown in storage capacity to where they can now store "workable" amounts of video signal information (the Gigabyte range). Additionally, they have increased in operating speed to the point where they can now handle "real time" (30 frame per second) video signal transfer rates. When these hard drives are coupled with some form of compression to further ease the storage burden, and tied into a desktop computer package, viable instant access "nonlinear" editing results. In terms of ease of access and setup of editing, nonlinear is in fact an excellent system. Its flexibility is quite impressive, especially when compared to editing systems 20 years ago. And there is no doubt that "down the road" nonlinear will one day dominate the industry. But are current hard drives the complete answer to editing? The truth is that nothing comes without a price, and for now the price of nonlinear is a very high initial set up cost for its storage capacity (especially when compared to tape), and the use of compression.

Video production is in large part a game of storage. We might acquire video imagery in the field, we might acquire imagery in a studio, or we might create imagery in a computer. But in order to be potent at what we do with this imagery, (i.e. edit, distribute) we must be able to store it. A 20 minute MII cassette lists for about $20 and can be had for $15. BetacamSP tapes list for a little more and the lesser formats of course cost less. It is true you need a dockable or portable deck to record onto the M20S cassette, but considering the storage medium alone, using an M20S you can record 22 minutes of 4.5 MHz component video along with 4 channels of audio (linear and hi-fi on an AU-410) for less than $1 a minute. Additionally, editing onto a second tape (up to 90 minutes) you can maintain the same under $1 per minute cost. The bottom line is that for storage of large amounts of information (i.e. a "broadcast grade" video signal), tape is virtually impossible to beat.

What is the price for storage on a hard disk? Well, various compression ratios aside (3/1 to 100/1), we are at this time talking hundreds and in many cases thousands of dollars to store a single minute of broadcast quality video on disk. Is this cost changing? It is changing every minute. But from a technical standpoint it is likely going to be years, if not decades, before disk storage ever comes anywhere close to matching tape storage on a bulk cost per unit

basis. How does this tie into the economics, costs and returns in an edit suite? It reflects exactly how most users in the video industry are currently reacting to nonlinear. You use tape to acquire, and you use tape to import and export to and from your system because for bulk storage you can't beat tape. You keep your extremely high dollar hard drive systems only where you need them ... as an integrated editing tool internal with the rest of your desktop system. Additionally, for those trying to achieve the absolute best in image quality, you minimize compression.

MII is a 4.5 Mhz bandwidth analog component video format. Quite simply, from a stored picture information standpoint, short of D-3 or D-5, MII is basically as good as you are going to get. MII uses Y,Pr,Pb component processing and when edited in this component basis it is an extremely durable multi-generation format. In short, MII contains a staggering amount of picture signal information, especially when compared to the lesser formats such as VHS and 8mm. In contrast, by their nature, nonlinear hard disk systems operate under a very different set of parameters. As opposed to tape's low cost per unit storage potential which allows you to record analog component all day long for less than $1 a minute, nonlinear disk space is expensive and limited. In response, almost every nonlinear system marketed today uses some form of compression. Basically, through compression, the video is squeezed (i.e. cut) as much as possible (depending on various applications) to maximize available disk space. This ranges from 100 to 1 or more for "workprint" video clips (less than VHS) to 3 to 1 for what is now being marketed as "BetaCamSP and MII" quality.

How does this nonlinear compression affect your final edited video? Well, in terms of picture quality, compression is not really as straight forward as it might at first seem. Imagine setting up your MII camera and shooting one hour of a pure blue screen ... no movement, nothing but a single shade of blue. This one hour of video could be compressed 10 million to 1 or more and recovered without a significant loss in quality. In fact, with a single chrominance/luminance value you could define the entire hour of tape. This is one extreme. Now imagine shooting less than 10 seconds of close-ups of formula motorcycle road racing at Daytona with speeds over 100 miles an hour, with every frame of video being different. Can this image be effectively compressed? The truth is that such "data rich" video is extremely difficult to compress, and basically every compression scheme currently available causes some sort of picture or color loss in such a situation. In worst case scenarios entire sections of video frames will disappear. It may be true that some of these losses will go unnoticed, but even with 3 to 1 compression you are still throwing away over half your original signal.

However, the good news is nonlinear and desktop manufacturers are clearly raising to meet this challenge and address this problem. From their beginnings several years ago as sub VHS non-realtime "workprint" systems, nonlinear manufacturers are now doing R&D work across the board all the way to Hollywood films. SVHS (Y/C component) systems are achieving excellent finished results in nonlinear, in part due to offsetting the normal generational losses associated with the format. These nonlinear SVHS systems are becoming a dominant force within the video industry, especially in the industrial/corporate fields. Cost competitive BetacamSP and MII quality packages (Y,Pr,Pb) are close on the heels of these SVHS (Y/C) systems, and these "broadcast grade" systems promise to be major players in high-end and broadcast markets for years to come. Where does this lead us now? Let's go back to those of us who have already invested in MII. For illustration purposes, let's look at five potential "broadcast quality" (MII/BetacamSP) Y,Pr,Pb desktop/non-linear editing system configurations.

BASIC DESKTOP CHASSIS (Phase 1): Computer acts as a digital audio/video switcher and edit controller for the system. Source VTRs and record VTR are used (driven by RS-422). System is linear and other support and work flow are along traditional lines. Initial acquisition for system is by video tape.

BASIC DESKTOP ADD-ONS (Phase 2): In addition to the above, the desktop computer platform is further modified to function as any one of the following: DVE, titler, other graphics/paint, multi-media integration (CDs), and integration of computer based animation. Source decks and record deck (VTRs) still remain as above. System is still linear, and primary acquisition is still by video camera and videotape.

NONLINEAR (Phase 3): With the addition of huge amounts of hard drive storage, and the use of compression to further ease the storage burden, the desktop computer is now capable of acting as its own "internal VTR". For this "internal VTR", stored data is accessible without needing to RR or FW a tape, hence the term "nonlinear". However, "rendering" of complicated transitions (in some systems) might actually be quite time consuming. If SVHS source material were to be used with this system, such an "internal VTR" would store roughly 90 minutes of footage. For MII it stores roughly 30 minutes. This nonlinear "internal VTR" is then put into use with the existing studio VTR source decks and the desktop DVE, titler, and paint box to create an A/B/C/X system. Initial acquisition is still accomplished using videotape. The input/output use of basically any format (including digital 4:2:2) would be possible with this system.

NONLINEAR (Phase 4): With even further additions of hard drive memory (multiple gigabytes, many thousands of dollars) we now have what might

be termed a "dedicated" nonlinear editing system. The system now has enough storage to handle basically any and every nonlinear editing project. All primary signal flow and editing functions are done within the desktop platform. However, a VTR of some format is still retained to import the initial video signal to the nonlinear hard drives, and to export the edited product (format either analog or digital). Initial acquisition is still by videotape (analog or digital).

NONLINEAR year 2010 (Phase 5): Cameras now have dockable hard drives. After acquisition, the hard drive is transported (or up-linked) to the edit suite. After nonlinear editing the final product is either stored on disk or digital tape, or is sent by optical fiber or satellite to a client or to be broadcast.

Now some comments on these 5 systems. Is the use of a tape format completely omitted from any of these systems? Along these lines, does nonlinear "replace" tape other than within the computer, or does tape simply augment and support nonlinear as a key production element? Is a disk based camera going to be available affordably next year, or the year after that, especially in light of some major manufactures now saying that such a camera might never be practical? And in choosing a format, is it wise to remain in "off-line" quality or is it better to look ahead to the enhanced storage potentials of future nonlinear systems (i.e. truly able to harness the immense storage already locked up in analog Y,Pr,Pb component MII)? What about those who currently have "high-end" MII (Y,Pr,Pb) decks. You are already a step ahead. In combining MII with nonlinear and desktop (along the lines of the PHASE 3 system outlined above) you maximize bandwidth and signal quality to and from your system, and you have an editing platform that offers significant flexibility, versatility, and potential upgradability.

As a last topic, let's look at the issue of analog vs. digital signals in video production work. Imagine a sine wave (or some sort of curve) drawn on a piece of paper with a "0" baseline running through it. This is analogous to an analog signal. Now we decide to digitize this curve. What we end up with is not really a true sine wave, but a series of tiny points connected with small line segments (connect the dots if you will) that "plot" or approximate the curve. The more points and lines you have, the better the approximation. In its most basic form, you would have a single point and a couple of lines (a triangle sitting on the baseline) struggling to follow the curve. This is where digital "sampling" comes in (8 bit, 10 bit, etc.). The better the sampling (the more points and quadrant areas sampled from the original curve), the better the approximation of the signal being digitized.

Is digital better than analog? Digital is a more rugged signal. It is basically infinitely reproducible, and due to its discrete nature it lends itself very well to information transfer and communications (such as to and from a satellite). However, with proper care (Y,Pr,Pb component processing), analog is an extremely capable means of carrying or storing video signal information. Analog has brought us a long long way. In fact, you would have to digitize almost indefinitely to milk every last bit of data out of an analog signal. Can analog effectively feed a digital desktop system? Just look at the current success of SVHS (analog Y/C component) with the industrial/corporate nonlinear systems. Also look at the digital TBC (time base corrector) already built right into Panasonic MII studio VTRs. Digital may be the future, but analog (like tape) most certainly is not dead. It will remain a team player in video production work for a long time to come.

And finally, if you still think tape is on the way out, look at Panasonic's recent component digital D-5. It is completely noncompressed, and is also tape based. A notable statistic on this system is that it has a data transfer rate (D-5 studio VTR) on the order of 300 Mbits (37 megabytes) per second. Typical mid-market nonlinear hard drives today are averaging perhaps 5 megabytes per second. The ratio of data transfer between the two systems is over 7 to 1 (D-5 digital tape over the hard drive). HDTV with its truly immense signal requirements might just spawn a whole new era for tape.

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CATEGORY	MAKE	MODEL	DESCRIPTION
DUPLICATING	JVC	BR7000UR	HI-FI DUPLICATOR
	PANASONIC	AG-6200	PLAYER/RECORDER
	PANASONIC	AG-6200	PLAYER/RECORDER
	PANASONIC	AG-6200	PLAYER/RECORDER
	PANASONIC	AG-6200	PLAYER/RECORDER
	PANASONIC	AG-6200	PLAYER/RECORDER
	PANASONIC	AG-6200	PLAYER/RECORDER
	PANASONIC	AG-6300	PLAYER/RECORDER
	PANASONIC	AG-6300	PLAYER/RECORDER
	PANASONIC	AG-6300	PLAYER/RECORDER
	PANASONIC	AG-6300	PLAYER/RECORDER
	PANASONIC	AG-6300	PLAYER/RECORDER
	PANASONIC	AG-6300	RECORDER/PLAYER
	PANASONIC	AG-A100	DUBBING CONTROLLER
	PANASONIC	AG-A100	DUBBING CONTROLLER
	SHINTRON	201	AUDIO D/A
	SHINTRON	332	VIDEO STEREO AUDIO D/A (DISTRIBUTION AMP)
	SHINTRON	337	DUAL VIDEO D/A
MISC.			CIRCUIT BREAKERS/ SURGE PROTECTORS
	ANTON BAUER		LIFE SAVER BATTERIES
	ANVIL		CASE
	ANVIL		CASE
	ANVIL		CASE
	AUDIO LAB ELECTRONICS, INC.	TD-4	MAGNETIC TAPE DEGAUSSER
	JVC	KM-F250	FRAME SYNCRONIZER
	LEADER	5870	WAVE FROM VECTOR SCOPE
	PALTEX		12" STATUS MONITOR
	PANASONIC	BT-M1310Y	13" MONITOR
	PANASONIC	CT-1010M	10" COLOR MONITOR
	PANASONIC	CT-1010M	10" COLOR VIDEO MONITOR
	PANASONIC	CT-1010M	10" COLOR VIDEO MONITOR
	PANASONIC	CT-1330M	13" COLOR VIDEO MONITOR
	PANASONIC	CT-1330M	13" COLOR VIDEO MONITOR
	PANASONIC	CT-1330M	13" COLOR VIDEO MONITOR
	POLAROID	MY60965	FREEZE FRAME
	TASCAM	122MKII	CASSETTE DECK
	TASCAM	122MKII	CASSETTE DECK
	TASCAM	CD-501	CD PLAYER
	TELEX	PH6	HEADPHONE
	TELEX	PH6	HEADPHONE
	YAMESHITA	SG-30000B	SYNC GENERATOR
POST PRODUCTION	BENCHER		ILLUMINE COPY STAND
	CHYRON	SCB1A/WTSC	SUPER SCRIBE WITH HITACHI TABLE DIGITIZER MODEL HDG-1111C S/I 01010
	CHYRON	SKB-1	KEYBOARD FOR SUPERSCRIBE
	ECHO LAB	DVS	SPECIAL EFFECTS SWITCHER
	GRAEM PATTON	70070-01	AUDIO SYSTEM
	JVC	TM-R9U	9" RACK MOUNTABLE MONITORS
	JVC	TM-R9U	9" RACK MOUNTABLE MONITORS
	JVC	TM-R9U	9" RACK MOUNTABLE MONITORS
	JVC	TM-R9U	9" RACK MOUNTABLE MONITORS
	MICROTIME		IMAGE PLUS PAINT BOX
	NEC		30" MONITOR
	PALTEX		ES/D EDIT CONTROLLER
	PANASONIC	AG-7500A	PLAYER/RECORDER/EDITOR
	PANASONIC	AG-7510	VIDEO CASSETTE PLAYER
	PANASONIC	AG-A750	EDIT CONTROLLER
	PANASONIC	AU-620	CASSETTE PLAYER
	PANASONIC	AU-650	PLAYER/RECORDER EDITOR WITH
	PANASONIC	AU-650	EDGE TRACKING, NO COLOR FRAMING
	PANASONIC	AU-660	EDGE TRACKING, NO COLOR FRAMING
	PANASONIC	BT-S1900N	EDGE TRACKING, NO COLOR FRAMING
	PANASONIC	WV-RC36	REMOTE CONTROL UNIT FOR CAMERA
	VIDEOTEK		APM-8 AUDIO MONITOR AND TONE GENERATOR
PRODUCTION			HARD SHELL CASE
			HARD SHELL CASE FOR TRIPOD
			MIC SET WT400 TRANSMITTER, KNG-4 RECEIVER & MIC
			SET OF TELEX WIRELESS MICS INCLUDING MIC, TRANSMITTER WT400

CATEGORY	MAKE	MODEL	DESCRIPTION
PRODUCTION			RECEIVER ENG-4
			SOFT CASE CONTAINING SPREADER AND TWO ARMS
		AU-B110	FORGE CASE CONTAINING AC ADAPTER
	ANVIL		FORGE CASE
	BOGAR	3046	TRIPOD
	BOGAR	3046	TRIPOD
	CANON	J28X8.5B	ZOOM LENS
	CANON	J28X8.5B	ZOOM LENS
	CANON	W80-90B	WIDE-ANGLE ADAPTER FOR AK400
	CLT	VPA-50011	ALL OTHER EQUIPMENT NECESSARY FOR TELEPROMPTER
	LOWEL		BOOM STAND
	LOWEL		BOOM STAND
	LOWEL		D/P LIGHT KIT WITH 4 FIXTURES COMPLETE
	LOWEL		D/P LIGHT KIT WITH 4 FIXTURES, 4 STANDS AND ALL ACCESSORIES
	LOWEL		SPOTLIGHT2 KIT
	LOWEL		SPOTLIGHT2 KIT
	LOWEL		SPOTLIGHT2 KIT
	MATTHEWS	NONE	GRIP KIT
	NADY	AD EASY TALK PRC-3XSM	HEAD SET
	NADY	PRC-3XSM	HEAD SET
	NADY	PRC-3XSM	HEAD SET
	NADY	PRC-3XSM	HEAD SET
	PANASONIC	200 CLE	CAMERA
	PANASONIC	AK-400	CAMERA HEAD
	PANASONIC	AK-400	CAMERA HEAD
	PANASONIC	AK-VF410	VIEW FINDER
	PANASONIC	AK-VF410	VIEW FINDER
	PANASONIC	AK-VF415	5" INCH MOUNTED MONITOR
	PANASONIC	AK-VF415	5" CAMERAL MOUNTED MONITOR
	PANASONIC		WITH CONVERSION KIT
	PANASONIC	AU-400	DOCKABLE RECORDER FOR CAMERA
	PANASONIC	AU-400	MII DOCKABLE RECORDING DECK
	PANASONIC	AU-500	MII PORTABLE DECK
	PANASONIC	AU-B110	A/C ADAPTER
	PANASONIC	AU-B110	A/C ADAPTER
	PANASONIC	TR-124MA	13' INCH MONITOR FOR SCRIBE
	QTV	VPS-15/SL	15" PROMPTER WITH TRIPOD PLATE AND COUNTER WIEGHTS
	SONY	AC-500	AC ADAPTER
	SONY	BVU-150	3/4" SP PORTABLE RECORDER
	SONY	PVM-8020	8" PORTABLE MONITOR
	STRAND	D2-97	LIGHT
	SVHS	AG-450	CAMCORDER WITH BATTERY CHARGER AND A/C ADAPTER, CABLES AND HARD SHELL CASE
	THERMODINE		CAMERA CASE, SHOK-STOP, WITH CASTERS
	THERMODINE		CAMERA CASE, SHOK-STOP, WITH CASTERS
	VENTON		3315 DOLLY
	VENTON		MOUNTING BRACKET WITH TRIPOD
	VENTON		TRIPOD VISION 20
	VENTON		VISION 30 TRIPOD HEAD VENTOR
	VENTON	3141	SOFT SHELL CASE
	VENTON	3315	DOLLY
	VENTON	3315	DOLLY
	VENTON	3315-38	VISION 2D WITH SPREADER AND TWO ARMS

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